or rough cast (not stone-mimicking cement) and stone dressings, harmonising with each other and with the ground, might be used. To produce the picturesque, time would scarcely be needed beyond a year or two to take off the first bloom of newness, if we exercised but judgment in the choice of form and colour. What a contrast would some of our country seats present to the Italian villas among the rocks and slopes of Tivoli and Frascati, which form, with their terraces, rising tier above tier, the finest possible outlines, uniting them with the scenery with which they are surrounded. But as great a contrast is presented by them with our ancient domestic buildings—our old English. I have paid some attention to manor-houses and cottages, and, as far as my opportunities have extended to these interesting objects, I am of opinion that nothing could be more suited to our country, more in harmony with its scenery, and consequently more picturesque than many of them are, or were. Our forefathers, in their erection, yielded themselves up to the teachings of nature, and the buildings grew out of the circumstances of soil and climate, the requirements of health, habits of decency, and the usages of social life. Some of these old houses exhibit inconvenience of arrangement that present architectural skill could easily have avoided; but, designed by their builders upon original principles, in which their own simple but unbiassed judgment had due weight, they are objects that must be pleasing to every man of true taste. As to the exterior, it seems, in many instances, not to have been the product of study or design, or to have been much cared for at all, and yet it is picturesque,—a result, I consider, of consistency and truth. There is no greater enemy, I believe, to real beauty than falsehood. The sham is invariably unpleasing when detected. Some have gone so far as to denounce it on moral grounds. Without entering so far into the question, I think we should avoid lying, in architecture, as well as in everything else;—if it be not a breach of the moral law, it is of a law to which every architect must succumb, for truth is a law of art, and much beauty has been lost for lack of it. The first step to greatness is to be honest; and there is a moral power in truth that refines and exalts in architecture, as in everything else. "*Esto quod esse videris*" ("be what you seem to be") would be no unfit apostrophe to a rising architectural pile: in every building I would recommend that the internal arrangement should, in a great measure, manifest itself in the exterior face—as in the human frame, and other organized structures of nature. The plan and section of a building I would have dictate the general character of the elevation, as the elevation should, on the other hand, hint at the plan. One should be an index, not a veil, to the other. The elevation should, if I may so speak, be transparent, that we may see through it something of the interior arrangement of the structure. In fact, if the internal division, both horizontally and vertically, were more distinctly indicated on the exterior, there would be more variety in our buildings,—we should have, not only greater truthfulness, but more character.*

S. H.

COPTISM IN ARCHITECTURE.

It is not, of course, to be expected that I should answer every one that comes forward to controvert the opinions I have expressed in your journal; but as Mr. Scott does so in his own name, and in perfect fairness, I would not willingly be guilty of the disrespect of passing over his letter in silence: not that I shall attempt to answer each individual assertion: what I should have to say in reply, is, in nine cases out of ten, contained in the two letters I have already addressed you on this subject, and it is better your readers should turn back to them if they wish to judge between us, than that your space should be occupied by a reiteration of reasoning, which could only be made more plain by being repeated with more detail than is compatible with a weekly journal.

After all, the writer in question differs from me more in degree than in reality. He pleads for a Gothic revival, as an educational process (an admission that is all I ever asked or contended for) and as a starting point, deprecating correct copying as much as I do; while all that I ask is, that architects should at once lay aside their school books, and act as thinking and reasoning men. To this point I shall not, therefore, address myself, but to one a little more personal, but so illustrative that I hope I may be excused the apparent egotism of it.

Your correspondent seems to think that all that is required to induce me to change my opinions is "a few months' humble and patient examination of our ancient churches." If I had *not* done this I would never have ventured to express publicly an opinion on the subject; but it is because I have spent years after years in this study, and devoted the best part of my life to the elucidation of mediæval art, that I ventured to speak. I have been fortunate enough to be able to extend my personal observation over the greater part of Europe, and have omitted no opportunity of acquiring information regarding those buildings I have myself been unable to reach. If Mr. Scott knew with what enthusiasm I have pursued this study, he would not accuse me of trying to depreciate what I so earnestly admire. It was, however, precisely by that very extended course of study that I got beyond the *forms* of the art to the *principles* I am advocating.

If it would interest any, I could show dozens of plans, sections, and elevations of correct Gothic cathedrals and churches over which I spent many a busy day, and dreamt through many a restless night. They are as correct as he could wish,—nothing is omitted that authority could suggest,—the sculpture is as bad, the drawing as rude, and the colouring as crude as the most enthusiastic archæologist could desire. I have by me manuscripts which now seem more amusing than creditable, written in the same spirit. This was my education, and while it was going on I thought and wrote precisely as my opponents do now; but I have got past that now; and so, I am convinced, would others, if their professional avocations would allow them leisure for the purpose. Every architect, I believe, must pass through this stage, and I do not therefore complain of it. But I do complain when I see them repeating by rote their school lessons at a time of life when I think that, as men, they ought to be able to think for themselves, and to apply the education thus received to the wants and exigencies of the age in which they live.

What would the world have said if Walter Scott or Lord Byron had published only their "pot-hooks and hangers," or their school copies and exercises? or what should we say to a senator who got up in Parliament to repeat the first book of Virgil or an ode of Anacreon? It was proper they should learn these things, and be thoroughly imbued with them, but the object of the educational course was to enable them, when grown up, to express, clearly and forcibly, the poetry and reasonings with which their hearts were filled, and to address themselves at once to feelings and exigencies of the age in which they lived—not in an obsolete language, but in that of their own time and of their own race.

My own impression is, that no architect can ever do anything that is either great or good unless he first imbue himself not only with the forms but with the principles of both Grecian and Gothic architecture, and that to such an extent as to enable him to appreciate, and consequently to admire the production of the "great of old." So far I believe opponents will go with me: we only differ in the application we should make of this educational process. I would wish the architect to make the same use of it that every gentleman does of what he learns at school. Neither our poets, or historians, or statesmen—none, indeed, of our great men, ever repeat what they learned there,—seldom, indeed, directly allude to it,—but all apply it indirectly to enabling them to express better, in the language of the nineteenth century, what that age demands of them.

When architects do this they will restore their art to the high position it ought to take among the utterances of the human mind. While they still, as Mr. Scott pleads for their being allowed to do, only repeat their school-day lessons, they must be content to hear their art called puerile and treated as such, and to see it remain utterly unworthy of the age in which it is practised, and of the men who devote themselves to it.

J. F.

* To be continued.

EARLY DOCUMENTS CONCERNING FREIBURG MINSTER.

In Dr. Schreiber's History of the Freiburg Minster, which accompanies the lithographs in the "Denkmale Deutscher Baukunst des Mittelalters am Oberrhein," there are copies of many documents relative to the building of the minster. The following is a translation of some of them referring to the building of the new choir:—

Lodge Accounts.

"In the year after the birth of Christ 1471, the minster wardens of Our Blessed Lady, Junckfer Melchior Bauer, Michel Mittag, and Hans Heyninger, have, according to the recommendation of the city council, begun to build the new choir: the secretary to the lodge at this time is Johannes Frithofer, chaplain; and the building commenced on Friday before St. Michael's day in the aforesaid year.

Item. On the same day five labourers (*knecht*) brought stone for the choir; and to each was given 14 pfenning per day, which make 5½ schilling 4 pfenning.

Item. On the Tuesday after St. Simon and St. Jude four labourers were excavating for the choir foundation, at 1 schilling per day each, making 4 schilling.

Item. On Saturday after St. Gall, Meister Hans von Grätz came and brought with him three workmen (*gesellen*), and on the following Monday began to work stones for the choir."

Agreement with Meister Hans Niesenberger, from Grätz, in the Minster Archives.

"To wit, That we, burgermeister and council for the city of Freiburg, in the Breisgau, have, to the honour of Almighty God and his blessed mother, the Virgin Mary, chosen the respected Meister Hans Niesenberger von Grätz to build the new choir to the minster of Our Blessed Lady here in Freiburg, and to superintend, provide for, and build the said choir in the best manner, truly and honestly, as he and the wardens of the building shall agree; so long, until the said choir shall be completed, or until it shall be no longer convenient to the council to build. And when it shall not be convenient to the council to continue building, Meister Hans shall have a half-year's notice of the council's intention and his full wages; then shall Meister Hans have no further claims thereon. But if in case that, after a short or long respite, the building of the choir should be resumed, Meister Hans shall then have notice thereof, and he shall continue to build the said choir in the manner as before and after described in this document.

Item. Meister Hans shall receive at every quarterly fast (*fronfast*) five gulden as salary for his office as superintendent of the building, and he shall receive, in addition to the above, 2 schilling 2 pfenning per day, when he shall be actually engaged at the building, or in travelling to and from the same.

Item. Meister Hans shall come once to the building at each *fronfast*; he shall also have a good honest foreman (*balier*), and shall provide good workmen (*gesellen*) who come to and go from their work at the right time and work honestly.

Item. He shall increase or decrease the number of workmen according to the command of the wardens (*pfleger*); but Meister Hans shall have a month's notice of there being too few or too many, in order that he may know how to arrange matters; and if any workman be not suitable to the wardens, the latter shall inform Meister Hans or the foreman, who shall give the said workman a month's notice to leave the works.

Item. The foreman shall have 2 schilling per day, and the workman 22 rappen, from cathedra Petri (22nd Feb.) until St. Gall's day (16th Oct.). Item. From St. Gall's day until cathedra Petri, the foreman shall have 19 rappen and each workman 15 rappen per day. Item. And those workmen who shall be engaged in setting shall have 2 rappen per day more than the other workmen.

Item. Whilst the workmen receive the greater wage, they shall commence at five in the morning, and leave off at seven in the

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